

R. Forester

THE POLYNESIAN CULTURAL CENTER

The Realization Gone Far Beyond the Dream

The title for my presentation today comes from Edward LeVaun Clissold, one of the members of the original committee assigned to make a dream into a reality. The complete quote comes from an interview recorded at the Cultural Center Oral History records: "Usually the dreams are never obtained, but we had dreams and they had some limits and the realization (at the Cultural Center April 8, 1982) has extended far beyond the dream."

As in any dream one must identify the dreamer. In the case of the Polynesian Cultural Center the dreamers number 4. They were David O. McKay, president of the church from 1951 to 1970; Matthew Cowley, member of the Council of the Twelve from 1945 to 1953; Wendell B. Mendenhall, Chairman of the Church Building Committee from 1953 to 1964; and Edward LeVaun Clissold, Oahu Stake President from 1951 to 1963. Now note that I have not mentioned all the positions that these men held--I only mention the ones relevant to the history of the Center.

President David O. McKay was an apostle of the Church in 1921 when he witnessed a flag-raising ceremony at Laie School which became the impetus of his life-long dream to educate and provide opportunities for the intellectual growth and spiritual development of the members of the Church in the isles of the sea. Pres. McKay became particularly mindful

of the Polynesians, I believe, because of the many warm and loving receptions he received from the Polynesian people during apostolic and presidential visits in such places as Sauniatu, Western Samoa; Temple View, New Zealand, and Aitutaki, Cook Islands; consequently he focused his dreams on their behalf in Laie, Hawaii, becoming the founder of BYU-Hawaii. However, with the establishment of BYU, Pres. McKay foresaw other needs, the employment of students being one of his foremost concerns, the continuance of the cultural values, practices and the personality of the South Pacific saints being another. Therefore he became continually receptive and supportive of matters and proposals enveloping Polynesia. It is clear then why the Polynesian Cultural Center concept was adopted and fostered by the highest authority of the church. Pres. McKay received his visions and they became his mission, he loved the Polynesians and they became his missionaries.

Matthew Cowley served as a missionary and as a mission president in New Zealand, years of experience which influenced the rest of his life. It is said that he became a Polynesian in his heart. He and David O. McKay served together as general authorities, both treasuring dreams of service to the people of South Pacific. While Matthew Cowley's dream was oriented to a different direction, its clear

purpose was to benefit the Polynesians; therefore, he too, is credited with the founding of the Cultural Center. George Q. Cannon (from his oral history file) attributes the following prophetic quote to Cowley (stated around 1951), in reference to a hospitality center located in Laie where Polynesian saints would be housed and sustained while attending the Temple to which they had journeyed from long distances at great personal sacrifices: "One day we'll have a Maori village where Maori people can come and stay. You already have a Samoan village and you'll have a Tongan village." It is interesting to note that Edward Clissold writes of Cowley that "what he thought good of the Maori was good for other island people." Anyway Clissold further writes that Cowley certainly surprised him and perhaps even himself when he made that declaration of Maori communal houses and other village houses being built in Laie at a stake conference in Honolulu. It must be remembered of Matthew Cowley that he understood how Polynesians could be entertaining and how non-Polynesians could be entertained by them. He had experienced many Hui Taus or large-scaled meetings in New Zealand where performances were given to the great pleasure of everyone.

As a young man, Wendell B. Mendenhall served a mission under Matthew Cowley in New Zealand—three years which influenced him, too, to become an adopted Polynesian. He was serving in two significant capacities when the proposals to build a Polynesian village, or center, was initially presented and approved by the brethren in Salt

Lake. He was Chairman of the Church Building Committee, a position he held for 10 years, and he was chairman of the Pacific Board of Education which served the needs of the church in the South Pacific for 7 years. Mendenhall must be recognized at this point as having a great deal of power, influence, and resources, which he used to bring about the completion of many church work-projects foremost on the list being BYU and the Cultural Center.

Thomas Monson, now in the first presidency of the Church speaks of Mendenhall in an interview in the PCC archival files, and what he says increases our understanding of Mendenhall's role in the founding of PCC and his close relationship with David O. McKay: "He was a giant in the development of the Center. Were it not for the persistence of men like Wendell Mendenhall and the faith and confidence of a man like Pres. David O. McKay, we probably would not have the Cultural Center..."

Max Moody, former stake president, temple president and a member of an Advisory Committee to CCH in its earliest years, states in his PCC oral history files that it was Mendenhall's efforts utilizing the labor missionaries under his jurisdiction that the construction work of the Center was able to be accomplished.

Former PCC oral historian Kalili Hunt interviewed Edward L. Clissold for the Center Oral History records and in his preface he writes: "President Clissold should be noted the man who conceived the idea as to the feasibility and actualization of such a center. It was through his tireless efforts as a

community leader, and faith in the Polynesian cultures that influenced 3 others (Pres. David O. McKay, Matthew Cowley, Wendell Mendenhall) to consider such a project."

Whether Kalili is fully or partially right as to the one and only true founder of the Center will not be addressed today. What will be discussed are the very considerable contributions of Edward Clissold.

It is necessary at this point to mention several things; namely, that Stake President Clissold was a close friend of Matthew Cowley and therefore each was approachable of the other; that Clissold has spent many years in Hawaii and was fluent in Hawaiian; and that he (according to George Q. Cannon) has three particular qualities which made him an effective leader. He had "strong faith, and was spiritual and knowledgeable."

The strength of Clissold's commitment lay in what I believe was a "personal revelation" at a Boy Scout Jamboree in Denver that he attended. There, as he viewed cultural displays of the American Indians, his mind was strongly impressed with the high possibilities of establishing a similar display featuring South Pacific activities and traditions in Hawaii. We must remember that Clissold at this time was serving as the Oahu Stake President and with his background of having served as Hawaii Temple President and was concurrently Zions Securities manager, and manager of the local bank, he was intimately aware of several things:

(a) of revenues that could be stimulated by properly inspired saints; for example, the building of chapels and stake

houses,

(b) of the strong need to develop a secure economic base for Laie,

(c) of how Polynesian entertainments are effective in deferring costs,

(d) of how non-Polynesians can be won over by the Polynesian personality,

(e) and by the contribution a cultural center would make to defray the boarding costs of temple patrons travelling from great distances in the Pacific.

The telling of any dream is shaped by the teller. My telling of the Center's history will not please all of you. We will disagree. And so it was when the Center was proposed. There were those who strongly supported the dream and those who strongly opposed it.

But first let me digress to note several institutions and activities which predate the Cultural Center which if men are the fathers, they were the mothers of Center concept.

Foremost is the successful Hukilau held once a month here in Laie and operated by the local wards. Publicized effectively throughout the islands it was highly recommended by the Hawaii Visitor's Bureau. It was centered around several activities; the hukilau (pulling in of the net), the luau meal, and the entertainment on the beach. The hukilau proved several things--that Laieans could organize themselves for a common purpose, a common enjoyment; that there was much talent in the community; that tourists were willing to come all the way from Honolulu; and that success stimulates other successes.

Then there was the "Huli

Laulima o Laie" a local community association whose members met and discussed ideas to benefit the community--there was talk of having the hukilau a daily operation, of investing in a hotel or a small resort development locally, and of picking up on Clissold's idea of a Polynesian display center like the Indian programs he had observed in Colorado.

Another important organization was the Polynesian Institute, the fore-runner of the Institute of Polynesian Studies today, charged at the university level to explore the "notion" of the community of building and operating a series of villages using the local people. The Institute's involvement was academic, seeing the series of villages in the light of cultural research.

The Temple, too, had its impact in the Center's history. It was a major tourist attraction for the around-the-Island bus tours. The very first Center plans located it right next to the Temple to attract the visitors after they had toured the grounds but with further discussion and study, and realizing the inappropriateness of that proximity, the Center was moved to its present location.

In the oral records that I have read and in the personal interviews that I have conducted, mention is frequently made of "Wylie Swapp's group" and if one group can be credited as being the "first PCC night show" it would have to be the student and community members of that group organized under the direction of Wylie Swapp. Highlighting the songs and dances of Polynesia, the show performed in Honolulu, receiving very favorable reviews.

Much of the group's success I credit to the freshness and newness of seeing the dances of Hawaii's Polynesian cousins.

Last but not least is BYU-Hawaii. Once it was built the pressure was on to ensure its existence. The students had to be served and the means had to be provided to keep them on the path to a college education. So the PCC was created.

From its earliest roots the Center had had its advocates and critics. Those who have supported it from the beginning and those who have caught its vision since then have not changed the basic reasons for the existence of the Center, they have only shifted the order of the reasons to suit individual or group priorities.

Max Moody, former stake and temple president, and contributor to the construction of the Cultural Center, has given us insight (and may I say rather perceptively) as to why there has been continual criticism of the Center. He attributes it to the fact that the Church hierarchy NEVER established unanimously that the Center was 100% good for the Church.

The following reasons, then, number only 7 but they are significant in establishing the Center in the past and still significant in maintaining the Center in the present.

One important reason, usually at the top of the list, is that the Center is the primary employer of the BYU-Hawaii students. With very few job opportunities in Laie, or for that matter the North Shore, the Center serves as the breadbasket for a host of students.

A second reason, to preserve the material culture and

traditions of Polynesia, places value on the island societies from which many students come, homes and villages and a way of life disappearing and changing with modern technology and modern ideas.

A third reason, as a missionary tool, has brought about many conversions, much positive goodwill among our own governments and those abroad, and laying fertile ground of friendship world-wide.

The fourth reason encompasses the contributions the Center makes to the local community--providing full-time employment for adults and part-time employment for high school students; helping to keep families stress-free because parents don't have to commute to Honolulu; supporting local organizations such as AYSO, Kahuku Band, May Day through the use of the main theater, Laie Day Parade, etc; as a beacon to bringing other companies and development to Laie, and as an example of beautiful, landscaped, litter-free landmark.

A fifth reason acknowledges the PCC as an educational Center--for tourists, for the workers themselves, for the community people, for researchers channelled through the university, and for the new generation of Polynesians raised in a new world.

A sixth reason places the Center as the physical manifestation, a "gift or reward" if you will, to the local people in fulfillment of prophecy and prayer.

A seventh reason establishes the Center and the only place where Polynesia can be studied, will be studied, will survive intact.

Those who have criticized the Center idea have numbered all the way from the top to the bottom in the Church organization. Some criticisms are actually fears, others can be termed complaints, while many are expressions of hurt and disappointment.

1. The predominant fear have been for the welfare of the university students--that in learning entertainment skills they would be diverted to seek the tourist industry of Waikiki and abandon their education.

2. An important concern has always been for the Polynesians themselves and the fear of their exploitation. Questions have centered on their being kept in their place, and whether their greatest asset (their natural socialability) would be marketed so well for profit by the Center that at some future point they would cease to be Polynesians in the heart but by design only.

3. Concerns about whether the Center concept would actually work were real during the Center's early years. Relevant fears addressed the distance of Laie from Honolulu, the inability of little Laie and Laieans to rise to such a challenge, and the lack of interest by the tourists.

4. Many Church members became very vocal with their opinions. They felt the Church had no business in a commercial venture; they supposed the Temple would play second fiddle to the Center and felt that that would be detriment to the spirituality of the local saints; they worried about the impact of coffee and coke drinking, smoking, non-Mormon dress standards; city-brought temptations upon the students and community; and there was confusion in their minds

where their Church obligations left off and their own state of affairs began.

5. There were those who had loved the hukilaus and who wished for its continuance. "Why spend money," they said on a new thing? Why not improve an already working thing?"

6. There were the real fears of the local Hawaiians towards the increase in population the Center would bring, a wariness of "invasion" and being crowded out. Cultural clashes had already occurred and they supposed more would take place with an increase of incoming Polynesians, especially the Samoans who might gravitate in, in even larger numbers to Laie.

7. During most of the Center's history there have been strong feelings pinpointing the lack of long-term career opportunities available to the Polynesians or locals at the top levels of the Center management. Since its establishment they have been predominantly mainland Caucasian.

8. Lastly, and perhaps this explains the continuing current of a "certian mistrust" of the Center itself, is the feeling that exists that something had been railroaded through without the knowledge or input of those who would be intimately involved. In short what it comes down to is--the local people were not asked and they continue to hurt because they were not asked.

Let me now continue--and the direction I will take will be to discuss the rest of the Center's history manager by manager.

The first manager over the Center was Howard Stone who had come to Hawaii just 2 years before and who had served as

mission president in Samoa. In March of 1963 he was made the stake president of Oahu Stake, seven months before the Center was dedicated October 12, 1963. His term only lasted several months according to his wife Rita because that job in addition to his employment at Zion's Securities and his Church responsibilities became too much of a burden. Howard Stone's contribution lay in his knowledge of Polynesian customs, his fluency with the Samoan language, and in his Church experience. He is credited with "holding the people together"--I believe meaning he kept feelings in check and maintained enthusiasm and a "contributory" spirit towards the completed Center.

The second manager of the Center was Radburn Robinson who served from May to July of 1964 (only 3 months). That leaves six months between him and his predecessor, a period of time that I have yet to find who it was who ran the Center. In all probability it was Clissold. Robinson was a professional entertainer (he sang with the King's Men) whose wife was Lorraine Day's double. His resignation came about because of differences with the management of the Center, particularly with Mike Grilikhes.

The third manager was Lester Hawthorne who served the Center from 1964-1965. He was in New Zealand in 1960 when plans of a cultural center were brought to him and he was asked for his involvement in the construction of a Maori village. Through Hawthorne's efforts in New Zealand, the three Maori houses in the Maori village were constructed with authentic duplicates of the carvings and

tukutuku panels from the Nuhaka meeting house in the North Island. Hawthorne is also responsible for the completion of the Maori war canoe and its subsequent transportation and shipment to Laie. The canoe was found in Hemi Witihiira's paddock, freighted by rail to Temple View and completed along with the rest of the carvings prepared for the Center.

It was Hawthorne himself who offered his services to Mendenhall to serve the Center. According to his oral history interview the Center had four managers during its first nine months of operation before he was made manager. That's two more than I have named. I hope future research will identify them.

As manager Hawthorne writes that he was in charge of all employees, all operations, and the entire management except the Night Show. So here we see that the Night Show was already a semi-independent unit from the rest of the Center management--a situation that occurred from the Night Show's initial organization and continued for many years more.

Let me digress at this point. Although the Night Show performers began as the members of CCH's Polynesian Panorama they were taken away from the direction of Wylie Swapp and put completely under Mike Grilikhes, a Hollywood producer and husband of Lorraine Day, a well-known actress who was a Mormon; and Jack Regas, a non-Mormon choreographer who later joined the Church because of his Center association. They were a forceful group--they knew what they wanted and set about doing their jobs as professionals. The PCC dedication entertainment was

under their direction and it was a spectacular production. Their first night shows set a high standard for all those following.

Hawthorne considered his first six months at the Center a mission--a continuation of his service in New Zealand. He claims that all the village people were on missions, that the Center as a whole was considered a missionary effort. Apparently only a few professionals such as full-time electricians were paid. (A special note here: the fact that some people were paid and others were not while working for the construction of the Center and during those early years will continue to be a sore spot among the locals for many years to come).

Hawthorne pays frequent tribute to the people he worked with. He favored their prevailing missionary spirit and their common commitment to do everything they could to make it a success; however, more was needed than that the Center be a labor of love in the red, it had to be a labor of love in the black.

Wayne Glaus began as the acting general manager in January of 1965; however, he left the general manager in the summer of 1967 making his total years at PCC just under 3 years. Glaus came to the Center from the Church College of New Zealand where he was the former treasurer and business manager.

According to Glaus his main strength and the reason he was chosen by Mendenhall was that he had a reputation of being conservative with finances. This particular strength was needed at the time of his appointment because the Center was having serious financial problems--

according to the Profit Plan people were supposed to be flocking to the Center but weren't; the Center was borrowing money all the time to meet the payroll with the Church guaranteeing the loans; the travel industry people were taking advantage of the Center's liberal ticket sales policy.

The turning point of the Center came about in 1965 when the marketing director was Bert Thomas who had been in the travel industry 15 years. He visited all the travel agents on a regular basis selling them on the Center. At his invitation Bob McGregor, President of Trade Wind Tours, came out to the Center, liked what he saw and put PCC in the majority of his brochures thereby making PCC a regular stop for that company's bus tours. After other companies followed suit PCC was well on its way to its present success.

According to the original intent of the Center developers, the villages were supposed to be the dominant activity, but the Night Show soon took over that position making the other in what Glaus reveals "just something tacked onto the sides".

So one of the biggest challenges Glaus had was to build up the villages to be something more than a museum--an undertaking somewhat opposed to by the Night Show directors who were afraid of conflict of attraction, focus and importance. After all the show was the "prima donna" of the Center. This challenge was championed by David Hannemann who later left the Center, returned and now currently serves as Vice-President. Glaus, in addition to many of his contemporaries, thereby credits Hannemann with

the "birth" of the Pageant of the Long Canoes and the re-vitalizing of many village activities and programs.

Glaus remembers that of all the activities presented at the Center that he remembers best the flag-raising ceremony every morning where "Hawaii Pono'i" was sung. Other significant events during Glaus's term were:

1. He hired Josephine Moeai as the general manager's secretary, a position she held until 1985.

2. A dinner served in the Samoan fale was begun where guests were seated on mats and ate from low tables.

3. The Snack Bar was enlarged to accommodate larger crowds plus the service of the dinner was moved there from the Samoan fale.

4. Admission tickets were required for the show for community people which generated problems with them.

5. The Polynesian Pupus began to prepare food according to a specific body count--there was no more extra food to cart home.

6. Local families were invited in free but they were required to dress in native costumes under the admonition "You're on stage at the PCC. As soon as you enter the gate, you're on stage to the public." (Special note: the bringing in of children was encouraged during these early years to provide a "family look" to the Center but with the occurrence of drownings in the lagoon, stricter labor laws, and more professional attitudes, children are not permitted to accompany their parents at work particularly in the villages.)

7. The Hawaii Visitor

Attraction Association was formed made up of the Center, Sea Life Park, Hawaii Wax Museum, and the Bishop Museum to develop good relations among the four groups and to participate in cooperative advertising.

8. In 1967 an on-the-street Waikiki-Jaycees survey placed PCC second to Waikiki as the Hawaiian attraction visitors to Hawaii would remember most.

Wayne Glaus resigned from the PCC to accept a job in Salt Lake City in education treasuring most what he terms the "spirit" of the Center and regretting the Center never developing the quality museum that was planned for in the original stages.

Manager number four was Lawrence Hanneberg who was given the assignment while serving on the PCC Board of Directors. His term, lasting from 1967 to 1968, was a period of time of "holding the reins" while a permanent general manager was being sought. The time period perhaps may have proved too long as Hanneberg began to want to make real changes rather than just band-aid solutions.

Before the construction of the Center, while it was still a dream, and on behalf of the Church College of Hawaii, Hanneberg was charged with trying to get a farm, a garment manufacturer or other businesses to establish factories in Laie and was unsuccessful, hence his role in the earliest history of the Center.

Hanneberg admits to being outspoken, a quality which presented problems for him and others.

As general manager Hanneberg reveals he was not paid (and that was all right because he did not want it); however later towards

the end of his brief acting-managership he got a slight renumeration. (Special note: Hanneberg had a business in town and was commuting to Laie).

An admirer of David Hannemann like many others, Hanneberg refers to him saying he was one of the Center's greatest assets and that he didn't think we'd ever have had (early) success at the Center without Hannemann's contributions.

Hanneberg refers to the problems with bus drivers, their early by-passing of the Center. He spoke of the Center's reluctance to give them incentives to stop meaning not only money but also free meals and other special concessions; of the general feelings among Center personnel that the drivers would sooner or later be forced to stop by the sheer attraction-quality of the show so wait things out; that it was supposed that the bus companies would welcome the tie-in of the PCC with the Temple (they resented the extra amount of time in Laie). In reference to the bus drivers I would add that their anti-Mormon feeling was a major factor in their lack of cooperation. And of course there has always been opposition to their mingling among the student female employees.

Hanneberg has always been proud of his association with the Center, proud of his contribution as a Polynesian--he was half-Hawaiian. He states that being connected with the Center "caused him to be treated well". He explains his disappointment resulting from trying to provide employment and means of income to selected village areas in Polynesian, trying to keep them active in producing native handicrafts but with no success

due to their inability to provide enough merchandise at a consistent quality, at a consistent timetable.

Vernon Hardisty came in to the Center August of 1968 and left March of 1975. Hardisty had retired in PCC as a lieutenant colonel stationed at Hickam Air Force with a strong background in planning military operations. His first and biggest function was to organize a management structure because the 3 key people leading the Center before him had all left (Hanneberg, Hannemann, Bruce Honey); consequently he organized the first management designations which have basically survived since then: theater, cultural presentations, village operations, food services, accounting, gift shop and maintenance.

Although Hardisty was designated Director of Operations and acted as the general manager he really did not have the independent power that those titles may imply. In truth he was co-director of the Center with Steve Bennett, Director of Sales and Marketing. It must be remembered too, that the Night Show under Mike Grilikhes still remained a power unto itself.

In Hardisty's oral history interview he freely admits to conflicts of personality during his 7 years in the Center administration; but adding firmly that he and Bennett always tried to appear going in the same direction, that both were solving problems successfully in spite of the organization the Board of Trustees caused them to operate in, that bringing in the Board sometimes multiplied particular problems hence they both tried to maintain a united front.

According to Hardisty the greatest strengths of his service were that:

(a) He began the training of those in middle management who were given the opportunities paid for by the Center to attend workshops and seminars.

(b) He developed the hospitality program which became a really significant part of the overall operation with the slogan: "Take a step towards a guest".

(c) He saw the considerable improvement in food services.

(d) He saw to it that the Night Show remained tight and strong.

(e) He tried to keep the "spirit" of all employees at a level where they would respond to something more than a pay check, to get them to feel a personal involvement with the Center.

(f) He paid special attention to maintaining the buildings, keeping plumbing up-to-date, etc.

(g) He paid tribute to Steve Bennett, for his efficiency in keeping "extremely good records" enabling them both to chart the happenings in every department, every day, every week; for Bennett's "healthy yet firm relationships" with tourist companies; for his seeing the need to provide a special building for the tour drivers, feeding them well, etc; for his skillful handling of public relations; and for his seeing the importance of the repeat business to the Center.

(h) For beginning the expansion of the Center with the building of the original orientation building which is now the Gateway Restaurant, the new "old" administration building, moving the Hawaiian Village from

its original area to its present location, adding the Marquesan village designed by Jerry Loveland, the present director of the Institute for Polynesian Studies, and acquiring 15 house lots to provide housing for certain Center employee families.

I would like to make a short digression here: Hardisty speaks of problems in the village areas and I would like to enumerate them quickly noting that some of these problems still occur occasionally but very much to a lesser degree due to what may be termed the "increased sophistication" of the village workers.

(a) The villages need constant supervision to stay alert, pay attention, and to remain and not wander off with friends and familiar guests.

(b) The villages and what was presented there from day to day were inconsistent in quality and information.

(c) Sometimes the villages were left completely empty.

(d) Certain periods of the day were marked regularly with a slow down in energy and enthusiasm.

In the fifth year of Hardisty's and Bennett's co-directorship, the PCC Executive Board stepped in and named a third director making what has often been termed locally as "The Three-headed Monster". Hence Hardisty became Director of Financial Operations overlooking the business office, food services, maintenance and Shop Polynesia; Bennett remained as Director of Sales and Marketing; and Norman Nielson was designated Director of Cultural Productions. The years then from 1972-75 were very hard, especially during the last year when Center morale

became low. Hardisty himself admits feeling the decline and describes this time as "a strange period". Basically what occurred was that each director was reporting directly to the Board; there was no clear management ladder to follow which caused confusion among employees as to whom they should be loyal; the Executive Board became the behind-the-scenes controllers; and what actually occurred at the end was that two directors went against one.

Hardisty reports he sent in his resignation in May of 1974 but did not leave until 1975 when a new general manager was found. Bennett and Neilson left the Center about 6 months into the next manager's term.

William H. Cravens was chosen to fulfill what the Board of Directors thought was needed, a Polynesian in the Center's top position. The Board felt it would make a difference to the local community which had become more agitated with each succeeding year with what they termed the "Big White Brother" leadership at the Center.

Cravens' appointment both pleased and displeased the local community and Center employees. They admired his qualifications as the former president of a bank, as a former stake president, as a handsome former football star, yet they worried because he was a Samoan--there were fears, because of the structure of Samoan society, that the PCC would become the "Samoan Cultural Center".

Cravens' first year was bruised with negative talk due to three basic reasons:

(a) He dismissed over a dozen employees in restructuring his new management.

(b) He placed his friend and fellow Samoan as the manager of the theater. (The community interpreted this as the beginning of the fa's Samoa).

(c) Even though Cravens was a Polynesian he did not come from the local ranks. (Cravens admits to coming to Laie and the Center for the first time after he had been asked to be the General Manager in American Samoa). Cravens did not address the "pulse" of the community.

Cravens had his dreams for the Polynesians and he tried to express them during his managership the next 7 years:

(a) He wanted them to live up to their strong faith and spirituality.

(b) He wanted the tourists and the Polynesians themselves to see a life beyond weaving mats and climbing coconut trees.

(c) He wanted them to be integrated into a gospel lifestyle rather than a cultural one.

(d) He wanted them to retain their number one ability, to share and to be charitable.

(e) He wanted them to succeed.

Before Cravens' time the Board of Directors actually ran and managed the Center. He was the first manager to insist on precedence over the Board, in a matter of speaking, with the Board functioning only as advisors except in really major decisions. It must be said of the Board at this time that it became more business-like in their attitudes and policies even allowing Cravens to be compensated according to comparative industry level managers.

The Cravens years were challenging and changing--years

with both peaks and valleys:

1. Airline travel became cheap (a real bargain); consequently the number of tourists visiting the Center hit a million within a year.

2. The Internal Revenue Service continued court hearings to determine the non-profit status of the Center.

3. Cravens presented a clear-cut role-model for young Polynesians.

4. Cravens bent so far to accommodate Polynesians the line between charity and business became blurred. (Cravens' generosity can be partly attributed to his role as stake president of Laie Stake).

5. He presented to South Pacific leaders the reality of a Polynesian corporate leader.

6. He conducted a large-scale expansion program:

(a) The new orientation-employee building

(b) The new maintenance-purchasing warehouse

(c) The new theater

(d) The new "old" administration building

(e) Enclosed the front entrance and enlarged parking lot

(f) Built and enclosed the Gateway Restaurant

(h) Established the Graphics department

(i) Contracted with Baba Kea for new professionally-made uniforms for the whole Center

7. Introduced a new show "Invitation to Paradise"

8. Improved programs with the Visitor's Center bringing about great success in missionary work

Cravens resigned in 1982 to the shock of many who admired his leadership, remembering his class, his approachfulness, his spirituality. He was replaced by

the present General Manager, Ralph Rodgers, Jr., a former missionary and mission president to Samoa, former director of the Promised Valley Playhouse and Church pageants and productions, and a regional representative.

Rodgers differs from other general managers in that he is especially innovative and creative, having the flair and authority to make his ideas a reality. In the last 4 years he has been a most productive leader, accomplishing a formidable list of projects.

1. He initiated the program "Working Around the Center" which has familiarized management with all aspects of the Center operations.

2. He landscaped the whole Center for a more natural atmosphere.

3. He transformed the Hale Aloha theater to the new Lagoon Pageant Theater.

4. He is responsible for new buildings: mission home, chapel, Fijian spirit house, village museum (in the old village orientation building), Tahiti fishing hut, and Yoshimura's store.

5. He rennovated the Gateway Restaurant.

6. He revitalized the Center with new signs, and a new entry way to the villages with a bridge crossing over the lagoon to Samoa.

7. He produced and directed a new Night Show.

8. He lately directed the Center's own advertising campaign, "If you haven't been to the PCC, why did you come to Hawaii".

9. He funded the Fijian Canoe project which IPS thanks him for.

10. And he brought Wyland to

paint the Whaling Wall IX.

Ralph Rodgers will continue to build his dreams at the Center and we can only thank him for keeping the Center "new" and exciting.

To conclude this presentation I would once more like to quote Edward Clissold: "I have nothing but commendatin for the people that are in charge now and what they are doing. I think if I were in charge, I'd probably do some things a little differently, but I can't be critical because I wouldn't go back to the old ways, the old dreams, and the old plans. These (ways, dreams, plans) are so much more forward-looking, and greater than the ones we had, that I can do nothing but support it."

There is nothing more I would like to add except perhaps to pay tribute to the Cultural Center. I think if each one of us were to put aside all our criticisms and hurts of the Center we would discover a genuine affection for the "Good Old PCC". The affection may focus on a person, a particular activity, a special experience--like family the Center will always be a part of us.